

# The Great Songs of Michael Jackson.

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# Ben.

Words: Don Black  
Music: Walter Scharf

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Moderate

*mf*

Ben, Ben, the two of us need look no more,  
you're al - ways run - ning here and there,

we both found what we were look - ing for;  
you feel you're not want - ed an - y - where.

with a friend to call my own I'll nev - er be a -  
If you ev - er look be - hind and don't like what you

lone. And you, my friend, will see you've got a friend in  
find there's some-thing you should know: you've got a place to

me. \_\_\_\_\_  
go. \_\_\_\_\_

I

Chords: F, C7 (E Bass), F, C7 (E Bass), F, A7sus, A7 (C# Bass), Eb7-5, D7, Gm7-5 (Db Bass), C7, F, Bb (F Bass), F, Bb (F Bass)



used to say I and me, now it's us, now it's we.

Chords: Gm, Gm7, C7, Fmaj7, F6, Gm, Gm7, C7, F

Ben, most peo - ple would turn you a - way, I don't lis - ten to a

Chords: F, C7 (E Bass), F

word they say. They don't see you as I do, I wish they would try

Chords: C7 (E Bass), F, C7 (E Bass)

to. I'm sure they'd think a gain if they had a friend like Ben (Chorus) (Like

Chords: Eb7, D7, Gm7 (Db Bass), C7, F, Gm7 (F Bass)

Ben) ) Like Ben (Like Ben) Like Ben.

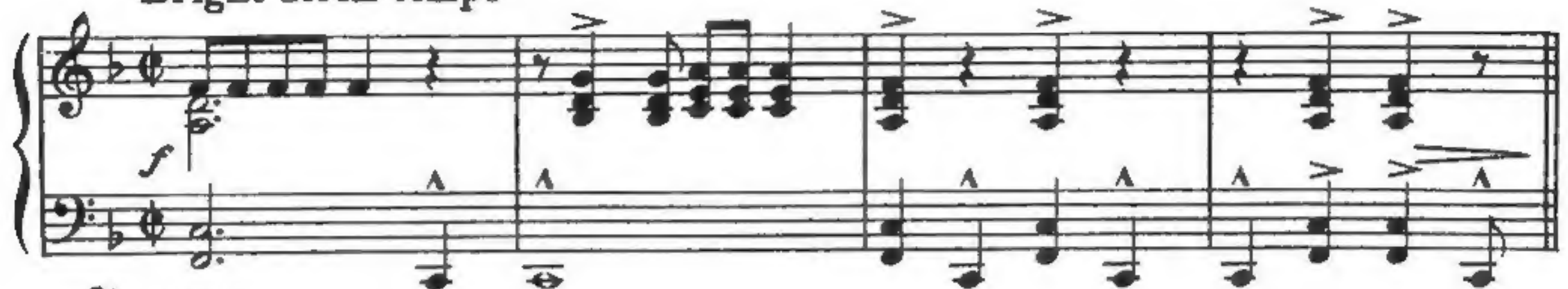
Chords: F, Gm7 (F Bass), F, Gm7 (F Bass), F, Gm7 (F Bass), F

# Rockin' Robin.

Words & Music: Jimmie Thomas

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Bright Rock tempo



VERSE

1-3 He rocks in the tree tops, all the day long, Hop-pin' and a bop-pin' and a sing-in' his song.  
2 Ev'-ry lit-tle swal-low, ev'-ry chick-a-dee, Ev'-ry lit-tle bird in the tall— oak tree. The

The first two lines of the verse are set to music. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one flat (Bb), and the time signature is 4/4. The first line of music corresponds to the first line of lyrics, and the second line corresponds to the second line.

All the lit-tle birds on Jay - bird street, love to hear the ro-bin go "Tweet, tweet, tweet."  
wise old owl, the big black crow, flap their wings, sing-in' "Go bird, go!"

The next two lines of the verse are set to music. The melody continues in the right hand, and the piano accompaniment continues in the left hand. The key signature remains Bb, and the time signature is 4/4.

CHORUS

Rock-in' Ro - bin, Rock-in' Ro-bin,

The chorus is set to music. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature remains Bb, and the time signature is 4/4. The first line of music corresponds to the first line of the chorus, and the second line corresponds to the second line.



1

To Verse

Blow, Rock-in' Ro-bin, 'cause we're real-ly gon-na rock to night.

C7 Bb9 F Bb9 F

2

To Patter

Fine

F Bb9 F F Bb9 F

PATTER

pret-ty lit-tle ra-ven at the bird band-stand, taught him how to do the bop and it was grand. They

Bb F

✂

start-ed go-in' stead-y, and bless my soul, He out-bopped the buz-zard and the o - ri-ole. He

Bb C7 (Tacet) D.S. al Fine

# Got To Be There.

Words & Music: Elliot Willensky

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Moderately  $\text{Bb}$

$\text{Eb} \text{maj} 7$

$\text{Eb} \text{maj} 7$

$\text{Eb}$

Got to be there, got to be there in the morn - ing when  
Got to be there, got to be there when she needs some-one to

$\text{mp}$

$\text{Eb} \text{maj} 7$  (Add  $\text{Ab}$ ) (No  $\text{Bb}$ )  $\text{Bb} 7$  ( $\text{Ab}$  Bass)  $\text{Bb}$  (G Bass)  $\text{Bb}$

{she he} says hel - lo to the world. Got to be there, got to  
keep {her him} thru the night. Got to be there, got to

$\text{Eb} \text{maj} 7$   $\text{Eb} \text{maj} 7$   $\text{Eb}$   $\text{Eb} \text{maj} 7$  (Add  $\text{Ab}$ ) (No  $\text{Bb}$ )  $\text{Bb} 7$  ( $\text{Ab}$  Bass)  $\text{Bb}$  (G Bass)

be there, bring {her him} good times and show {her him} that {she's I'm} my girl.  
be there, to take her hand and lead {her him} in - to my life.

$\text{Eb}$  (C Bass)  $\text{Eb}$  (F Bass)  $\text{Eb} \text{maj} 7$   $\text{Eb}$  (F Bass)

Oh, what a feel - ing there'll be the mo - ment I know {she he}





 (G Bass)
 (F Bass)

loves me. \_\_\_\_\_ 'Cause when I look in {her  
his} eyes, \_\_\_\_\_ I \_\_\_\_\_

re - al - ize I need {her  
him} shar - ing the world \_\_\_\_\_ be - side

me. \_\_\_\_\_ { So, I've got to be there, \_\_\_\_\_ got to be there \_\_\_\_\_ in the morn -  
That's why I've got to be there, \_\_\_\_\_ got to be there \_\_\_\_\_ where love \_\_\_\_\_



 (Add Ab)  
(No Bb)
 (Ab Bass)
 (G Bass)

\_\_\_\_\_ ing, and wel - come {her  
him} in - to my world, \_\_\_\_\_ and  
\_\_\_\_\_ be - gins and that's ev - 'ry - where {she  
he} goes; \_\_\_\_\_ I've

 (Add Ab)  
(No Bb)
  (Ab Bass)
  (G Bass)
  (Add Ab)  
(No Bb)
  (Ab Bass)

show {her} that {she's} — {my} girl. — When {she} says hel - lo —  
 got to be there — so {he} knows — that when {she's} with me —

1.  (F Bass)
  (F Bass)
  (F Bass)

world! — Got to be there. —

2.  (F Bass)
  (Bb Bass)
  (Bb Bass)

— {she's} home. —  
 — {he's} —

 (Bb Bass)
  (Bb Bass)
  (Bb Bass)
  (Bb Bass)

Got to be there, got to be there, — got to be there.

*Repeat and fade*



# One Day In Your Life.

Words: Renee Armand  
Music: Samuel F. Brown III

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Slowly

*mf*

Cmaj9

Cmaj9 Am7 Bm7

One day in your life ——— You'll re-mem-ber a place, ———

E9 E7-9 Amaj9 Am7 Dm7

— Some-one touch-ing your face. You'll come back and you'll look a -

G9sus4 G9 Cmaj9 Am7 Bm7

- round you. One day in your life ——— You'll re-mem-ber the love you

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Slowly' and 'mf'. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The vocal melody enters in the second measure. The lyrics are: 'One day in your life ——— You'll re-mem-ber a place, ———'. The piano part continues with a similar accompaniment. The lyrics continue: '— Some-one touch-ing your face. You'll come back and you'll look a -'. The piano part continues with a similar accompaniment. The lyrics continue: '- round you. One day in your life ——— You'll re-mem-ber the love you'. The piano part continues with a similar accompaniment.

E7 Am7 F6 Cmaj9

found here. You'll re - mem - ber me some how.

Fmaj7 Fm7 Dm7 G7-9

'Though you don't need me now I will stay in your

Cmaj7 Am7 D7sus4 D7 G11 G9

heart — And when things fall a - part You'll re - mem - ber

G11 G7-9 Cmaj9 Am7

one day, One day in your life — When you find that you're



Bm7 F7 Am7 G11

al - ways { 1. wait ing 2. lone ly } For the love we used to

Cmaj9 Fmaj7 Bb G11 G9

share ————— Just call my name ————— And I'll be

1 C 2 C F/C

there. ————— there. —————

Cmaj7 Fm7/C C

# She's Out Of My Life.

Words & Music: Tom Bahler

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Slowly with feeling



Esus4 E Esus4 E C#dim E Gdim E/G#

She's out of my life, — she's out of my life

The first vocal line is in 4/4 time, key of D major. It consists of four measures. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with octaves and chords. The lyrics are "She's out of my life, — she's out of my life".

A B/A G#m7 C#m7 F#m7 F#m/D# G#7b9 G#7 C#m

and I don't know wheth-er to laugh or cry, I don't know wheth-er to live or die, and it

The second vocal line is in 4/4 time, key of D major. It consists of four measures. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with octaves and chords. The lyrics are "and I don't know wheth-er to laugh or cry, I don't know wheth-er to live or die, and it".

A G#m F#m B11 B E A

cuts like a knife — she's out of my life.

The third vocal line is in 4/4 time, key of D major. It consists of four measures. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with octaves and chords. The lyrics are "cuts like a knife — she's out of my life."



Esus4 E Esus4 E C#dim E Gdim E/G#

It's out of my hands, it's out of my hands

A B/A G#m7 C#m7 F#m F#m/D# G#7b9 G#7 C#m

to think for two years she was here and I took her for granted, I was so cavalier, now the

A G#m F#m B11 B E G/D D

way that it stands she's out of my hands. And so I've learned

A/C# E/B E F#m G/D D A E E F#m G D/F#

that love's not possession, and I've learned that love won't wait now I've learned

G#m/F# C#m A F#m Bsus4 B Esus4 E

that love needs ex-pres - sion\_ but I learned \_\_\_\_\_ too late and she's out \_\_\_\_ of my life

Esus4 E C#dim E Gdim E/G# A B/A

She's out of my life. damned\_in - de - ci - sion

G#m7 C#m7 F#m F#m/D# G#7b9 G#7 C#m A G#m

and cur-sed pride I kept my love\_for her\_locked deep\_ in - side\_ and it cuts like a knife, \_\_\_\_\_

F#m B11 B E A B/A E

\_\_\_\_\_ she's out of my life.

*Rit.* *a tempo* *Rit.*



# Rock With You.

Words & Music: Rod Temperton

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Moderate Tempo Rock

The first system of musical notation for 'Rock With You' is in 4/4 time, key of D major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamic marking is *mf*. The melody starts with a quarter note D, followed by an eighth note E, a quarter note F#, and a half note G. The bass line starts with a quarter note D, followed by an eighth note C#, a quarter note B, and a half note A.

The second system of musical notation continues the piano introduction. The melody in the right hand features a series of eighth notes: D, E, F#, G, A, B, C#, D. The bass line continues with a series of eighth notes: D, C#, B, A, G, F#, E, D.

The third system of musical notation includes guitar chords and lyrics. The chords are Em9, G/A, and Bm7. The lyrics are: "Girl, Out on the floor, let that there ain't no-bod-y there to but". The melody in the right hand features a series of eighth notes: D, E, F#, G, A, B, C#, D. The bass line continues with a series of eighth notes: D, C#, B, A, G, F#, E, D.

The fourth system of musical notation includes guitar chords and lyrics. The chord is Em9. The lyrics are: "you. us. Don't try to fight it, there ain't a Girl, when you dance, there's a". The melody in the right hand features a series of eighth notes: D, E, F#, G, A, B, C#, D. The bass line continues with a series of eighth notes: D, C#, B, A, G, F#, E, D.

Bm7 Gmaj7

noth - in' that you can do. Re - lax your mind,   
 mag - ic that must be love. Just take it slow,

F#m7 Cmaj7 G/A

lay back and groove with mine. You got - ta }   
 'cause we got so far to go. When you }

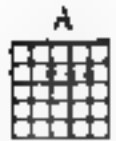
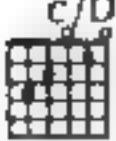



F#m7 F#m7 Gmaj7 N.C. Em7 F#m7 Gmaj7 A

feel that heat. And { we can ride the boogie, share that beat of love.   
 we're gon-na

Em9 A B Em9

I wan - na rock with you. (all night ) Dance you in - to day



(sun light —) I wan - na rock with you. — (all night —) We're gon - na









rock the night — a - way. — And when the groove is dead and gone, —




(yeah —) you know that love sur-vives, —



so we can rock for - ev - er on. I wan - na

*D.S.  $\frac{5}{8}$  and fade*

# Baby Be Mine.

Words & Music: Rod Temperton

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Moderately

F#m9



G#m7



F#m9



The first system of musical notation for 'Baby Be Mine'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Moderately'. The piano part begins with a mezzo-forte (mf) dynamic. Chord diagrams for F#m9, G#m7 (4fr), and F#m9 are provided above the vocal line.

G#m7

F#m9



G#m7

F#m9



The second system of musical notation. It continues the vocal and piano parts. The lyrics are written below the vocal line. Chord diagrams for G#m7 (4fr) and F#m9 are provided above the vocal line.

I \_\_\_ don't need no\_ dreams\_ when I'm by your side.\_  
I \_\_\_ won't give you\_ rea - son to change your mind.\_  
There'll\_ be no more\_ moun - tains for us to climb.\_

Amaj7/B

B/C#

F#m9



The third system of musical notation. It continues the vocal and piano parts. The lyrics are written below the vocal line. Chord diagrams for Amaj7/B, B/C#, and F#m9 are provided above the vocal line.

(I guess it's still you thrill me. Ba-by, be mine.)  
(I can't be still; you thrill me. Ba-by, be mine.)

Ev - 'ry mo - ment\_ takes\_  
You\_ are all the\_ fu -  
This\_ will be a\_ love\_



G#m7 4fr. F#m9 G#m7 4fr.

me to par - a - dise. Dar - lin', let me  
 ture that I de - sire. Girl, I need to  
 last - ing for all time. Girl, you got to

C#m7 4fr. B Amaj7 0 0 G#m7 4fr. F#m9 C#m7 4fr.

hold you, warm you in my arms, and melt your fears a - way,  
 hold you, share my feel - ings in the heat of love's em - brace,  
 hold me We can touch the sky and light the dark - est day.

F#7 C#m7 4fr. B Amaj7 0 0 G#m7 4fr.

show you all the mag - ic that a  
 show you all the pas - sion burn - ing  
 Hold me. On - ly you and I can

F#m9                      Dmaj9                      A6/B                      F#m7

per - fect love can make. \_\_\_\_\_  
 in my heart to - day. \_\_\_\_\_  
 make sweet love this way. \_\_\_\_\_

I need you night and day,  
 It's nev - er gon - na fade, } so ba-by, be mine\_  
 There's no more I can say, }

(ba-by, you got - ta be mine), \_\_\_\_\_ and girl, \_\_\_\_\_

\_\_\_\_\_ I'll give you all \_\_\_\_\_ I got \_\_\_\_\_ to give. \_\_\_\_\_ So ba-by, be my \_\_\_\_\_

\_\_\_\_\_ girl \_\_\_\_\_ (all the time). \_\_\_\_\_

{ And we \_\_\_\_\_  
 You're ev - \_\_\_\_\_  
 You're ev - \_\_\_\_\_



To Coda

1.

G#m7 Amaj7 F#m7 G#m7 Amaj7 G#m7 Amaj7 B/C#

— can share this ec - sta - sy as long as we be - lieve in love.

'ry - thing this world could be, the

'ry - thing this world could be, the

F#m9 G#m7 F#m9

rea - son that I live, oh.

2.

G#m7 Amaj7 G#m7 Amaj7 B/C#

Won't you stay with me un - til the morn - ing sun? I prom - ise you now that the

F#m9 G#m7 C#m7 B Amaj9

B

C#m7 4 fr. F#m7

dawn\_\_ will be dif - f'rent\_\_ La - dy, can't\_ you see\_\_ that heav -

E(addF#)/G# 4 fr. Am9 5 fr. A/B

en's just\_ be - gun?\_ It's liv - ing here\_\_ in - side our hearts.

*D. S. al Coda*

Amaj7/B F#m9 Coda

G#m7 4 fr. Amaj7 Gm7 3 fr. Am7 Bbmaj7 Gm7 3 fr.

rea - son that I live. Ba - by, be my\_\_ (Girl, -

*Repeat and fade*

Am7 Bbmaj7 Gm7 3 fr. Am7 Bbmaj7 Dm C Am7 Gm7 3 fr.

\_\_ be girl, mine. Tell \_\_ me that you love me and girl, all



Am7 B♭maj7 Gm7 Am7 B♭maj7 Dm C6 Am7 Gm7

I'll give you all I got to give. Say you're think - ing of So ba - by, Girl,

the time. Say you're think - ing of me. Girl,

Am7 B♭maj7 Gm7 Am7 B♭maj7 Dm C Am7 Gm7

be mine, ba - by, be mine. Show me how it should be You're ev -

be mine. Show me how it should be all

Am7 B♭maj7 Gm7 Am7 B♭maj7 Am7 B♭maj7 C/D Gm7

'ry - thing this world could be to me. Ba - by, be my -

the time. Ev - 'ry night is all right.) (Girl,

# The Lady In My Life.

Words & Music: Rod Temperton

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Moderately slow, in 2

Amaj9

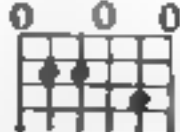


Dm9



3 fr.

Em7



The first system of the musical score for 'The Lady In My Life'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The piano part features a melody in the right hand and a bass line in the left hand. The first measure of the piano part is marked with a forte (f) dynamic. The system ends with a double bar line.

Amaj9



Dm9



3 fr.

Em7



The second system of the musical score for 'The Lady In My Life'. It continues the vocal and piano parts from the first system. The piano part features a melody in the right hand and a bass line in the left hand. The system ends with a double bar line.

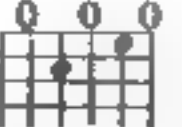
Am7



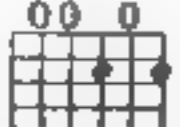
D6/A



Am7



D6/A



The third system of the musical score for 'The Lady In My Life'. It continues the vocal and piano parts from the second system. The piano part features a melody in the right hand and a bass line in the left hand. The system ends with a double bar line.



Am7 D6/A Am7 Em7 Dm7

There'll be no dark - ness to - night. — La - dy, our love —

G/D Em7 Dm7 Em7

— will shine, — (light - ing the light). —

Am7 D6/A Am7 Em7 Dm7

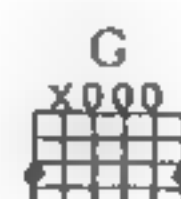
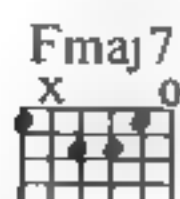
Just put your trust in my heart — and meet me in par -

G/D Em7 Dm7

a - dise. — (Now is the time.) —



You're ev - 'ry won - der in this

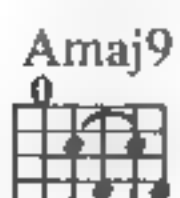


world to me, — a treas - ure

D/E



time won't steal a - way. —



So lis - ten to my heart. Lay your bod - y close to mine. —  
And I will keep you warm through the shad - ows of the night —







Let me fill you with my dreams. — I can  
 Let me touch you with my love. — I can






make you feel — so right. — And ba - by, through the  
 make you feel — so right. — And ba - by, through the





years, gon - na love you more each day. — So I  
 years, e - ven when we're old and gray, — I will





prom - ise you to - night — that you will al - ways be the la -  
 love you more each day, — 'cause you will al - ways be the la -

Amaj9

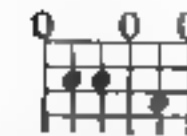


Dm9



To Coda

Em7

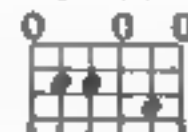


dy in my life.  
dy in my life.

Dm9



Em7



Dm9



Lay back in my ten - der - ness.

Let's make this a

Em7



Am7

G<sup>6</sup><sub>9</sub>

night we won't for - get.

Girl, I need your sweet ca - ress.

Dm9



Em7



Dm9



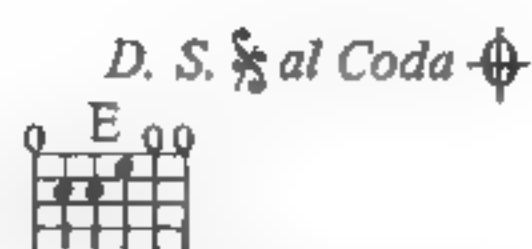
Reach out to a fan - ta - sy,

two hearts in the

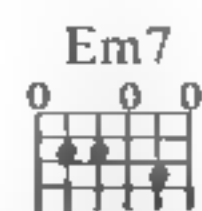




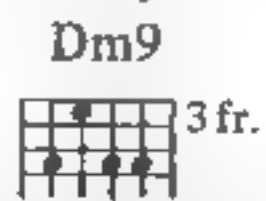
beat of ec - sta - sy. \_\_\_\_\_ Come to me \_\_\_\_\_



Coda



Repeat (vocal al lib) and fade

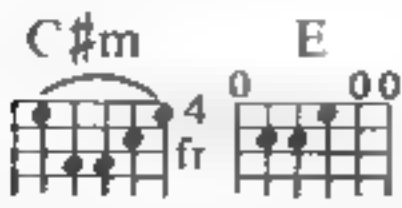


# Thriller.

Words & Music: Rod Temperton

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Moderately bright



It's close to mid - night, and some-thin' e - vil's lurk - in' in the dark.  
You hear the door\_\_ slam\_\_ and re - al - ize there's no-where left to run.  
They're out to get\_\_ you. There's de - mons clos - in' in on ev - 'ry side.

F#7



Un - der the moon - light you  
 You feel the cold hand, and  
 They will pos - sess you un -

C#m7



F#7



see a sight that al-most stops your heart. You try to scream, but  
 won-der if you'll ev - er see the sun. You close your eyes, and  
 less you change that num-ber on your dial. Now is the time for

C#m7



ter - ror takes the sound be - fore you make it. You start to freeze.  
 hope that this is just i - mag - i - na - tion. But all the while,  
 you and I to cud - die close to - geth - er. All thru the night.



F#7



C#m7



Amaj7



as hor - ror looks you right be - tween the eyes. You're par - a - lyzed  
 you hear the crea - ture creep - in' up be - hind. You're out of time.  
 I'll save you from the ter - ror on the screen. I'll make you see

G#m7



C#m



E



F#



C#m7



'Cause this is thrill - er, thrill - er night, and  
 'Cause this is thrill - er, thrill - er night. There  
 that this is thrill - er, thrill - er night, 'cause

F#7



F#m7



no one's gon - na save you from the beast a - bout to strike. You know, it's  
 ain't no sec - ond chance a - gainst the thing with for - ty eyes. You know, it's  
 I could thrill you more than an - y ghost would dare to try. Girl, this is

C#m E F# C#m7 F#7 To Coda

4fr 0 00 4fr

thrill - er, thrill - er, thrill - er, thrill - er night. You're fight - ing for your life in - side a  
 thrill - er, thrill - er night. You're fight - ing for your life in - side a  
 thrill - er, thrill - er night, so let me hold you tight and share a

1. A7 F#7 A/B C#m7 4fr.

0 0 0 x 0 4fr.




kill - er thrill - er to - night.

2. A7 F#7 A/B 0 0 0 x 0

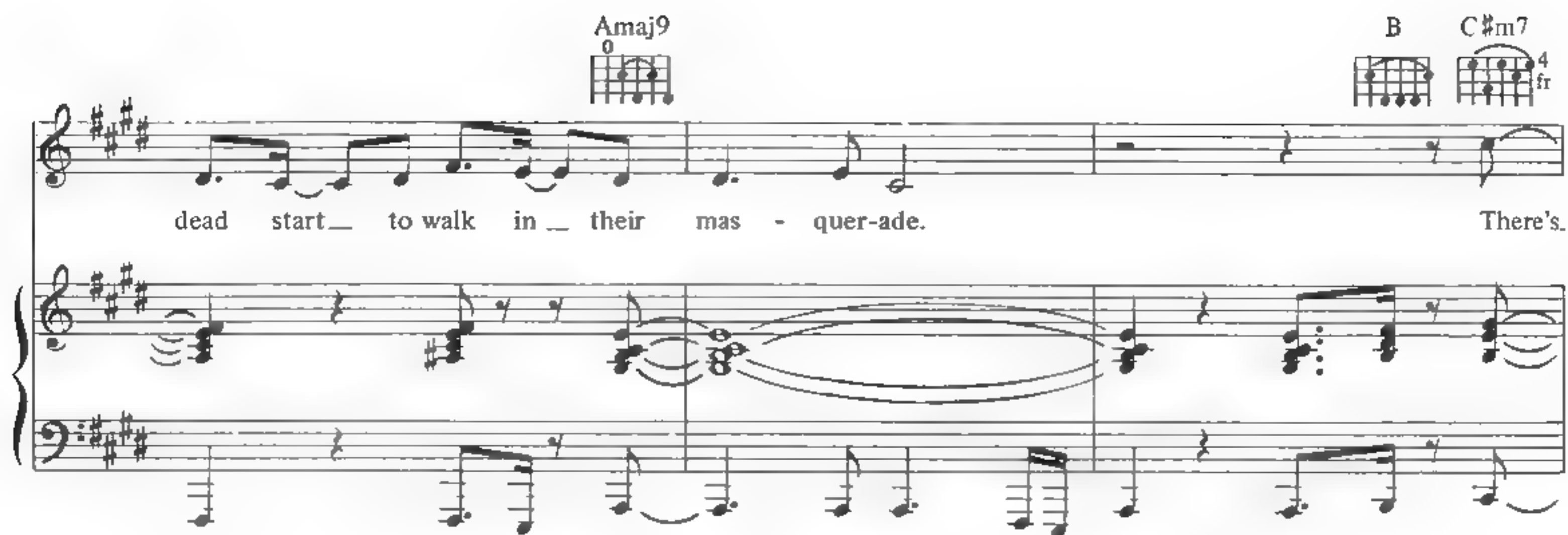
kill - er thrill - er to -

C#m7 E F#7 4fr. 0 00

night. Night crea - tures call and the

Amaj9  B  C#m7 

dead start\_ to walk in\_ their mas - quer-ade. There's.



E/B  A#m7-5  They're o - pen

\_ no\_ es - cap - in'\_ the jaws of\_ the a - lien\_ this time.



Amaj7  G#7sus4  G#7  D. S.  al Coda 

wide.

This is\_ the end of your life \_



Coda  A7  F#7  A/B  C#m 

kill - er thrill-er





*Repeat ad lib for rap*

C#m 4 fr.

A/C#  
x x0

B/C#  
x

F#/C#

RAP: Darkness falls across the land  
 The midnight hour is close at hand.  
 Creatures crawl in search of blood  
 To terrorize y'awl's neighborhood.  
 And whosoever shall be found  
 Without the soul for getting down  
 Must stand and face the hounds of hell  
 And rot inside a corpse's shell.

The foulest stench is in the air,  
 The funk of forty thousand years,  
 And grizzly ghouls from every tomb  
 Are closing in to seal your doom.  
 And though you fight to stay alive,  
 Your body starts to shiver,  
 For no mere mortal can resist  
 The evil of a thriller.

# Off The Wall.

Words & Music: Rod Temperton

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Moderately

Em Am Am6 G Em7 A D7

Em A F

Em9

1. When the

world is on your shoul - der  
shout out all you want to

Got-ta straight-en up your act and boo-gie  
'Cos there ain't no sin in folks all get-ting

down loud

If you can't hang with the feel - in'  
If you take the chance to do it

Then there  
Then there

ain't no room for you in this part of town—  
 ain't no one who's gon - na put you down— } 'Cos we're the par— ty peo-ple

night and day,— Liv - in' cra— zy, that's the on - ly way.— So— to - night— Got to

Cmaj7 Bm7 Am7  
 leave that nine to five up- on the shelf And just en - joy your-self.—

Cmaj7 Bm7  
 Groove— and let the mad-ness in the mu- sic get to you.— Life ain't so

Am7 Gmaj7 Fmaj7 Cmaj7/D Em9 3 3  
 bad at all,— all— If you live it off the wall. Life ain't so bad at



all. Live your life off the wall. 2. You can

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes, followed by another triplet, and then a single eighth note. The piano accompaniment features a steady eighth-note bass line and a treble line with chords.

wall. Do — what you want to do. — There ain't no rules, it's

Cmaj7 C6 Gmaj7/B G/B Am7

The second system continues the musical piece. The vocal line has a long note on 'Do' followed by the rest of the phrase. The piano accompaniment continues with the same rhythmic pattern. Chord markings above the staff indicate Cmaj7, C6, Gmaj7/B, G/B, and Am7.

up to you. It's time — to come a - live — And

D11 Cmaj7 C6 Gmaj7/B G/B

The third system shows the vocal line with a long note on 'time' and the phrase 'to come a - live'. The piano accompaniment continues. Chord markings above the staff include D11, Cmaj7, C6, Gmaj7/B, and G/B.

par - ty on right through the night. Bet-ter hide your in - hi - bi - tions —

Am7 B11 Em9

The fourth system concludes the phrase 'Bet-ter hide your in - hi - bi - tions'. The vocal line has a long note. The piano accompaniment continues. Chord markings above the staff include Am7, B11, and Em9.

Got-ta let that fool loose deep in-side your soul. — Wan-na

The fifth system begins a new phrase: 'Got-ta let that fool loose deep in-side your soul'. The vocal line starts with a quarter note, followed by eighth notes. The piano accompaniment continues with the same rhythmic pattern.

see an ex - hi - bi - tion? ——— Bet-ter do it now be-fore you get too

old. ——— 'Cos we're the par - ty peo - ple night and day, —

'Liv - in' cra - zy, that's the on - ly way. — So — to - night ——— Got to

leave that nine to five up - on the shelf And just en - joy your-self. —

Groove ——— and let the mad-ness in the mu - sic get to you. — Life ain't so



Am7 Gmaj7 Fmaj7 Cmaj7/D Em9 3 3

bad at all, — all — If you live it off the wall. Life ain't so bad at

all. Live your life off the wall. So to —

Am7 Cmaj7 Bm7

- night wall. } Got to leave that nine to five up-on the shelf And just en -

Am7 Cmaj7

- joy your-self. — Groove — and let the mad-ness in the mu-sic get to

Bm7 Am7 Gmaj7 Fmaj7 Cmaj7/D Repeat and fade

you. — Life ain't so bad at all, — all — If you live it off the